

Reparative Frames -- Abstracts and Bios

Siting Reparations

Kimberly Juanita Brown

Life and Death in Photographic Enclosures

Appearing in the *New York Times Magazine* in 2014, Pieter Hugo's series "Portraits of Reconciliation" presents Rwandans placed side-by-side—one victim and one perpetrator—visually performing some form of national redress. Timed to commemorate the 20th anniversary of the Rwandan Genocide, the series of photographs offer imagery as an instrument of repair, and the photographs reflect a desire for reconciliation. Hugo's images present an uncomfortable corporeal proximity (one person to another) as part of a "reconciliation" that has yet to occur. Because the photographic subjects face the camera (instead of, for instance, one another or away from the camera) the viewer is encouraged to fully enter the frame of the photograph. Every one of Pieter Hugo's coupling photographs is an experiment in ocular allegiance. In the context of the Rwandan Genocide they offer an after that mutes the potency of "before". They suggest closure where open wounds are just beginning to heal. They produce a fragile and often illusory visual reconciliation where only a previous gesture appears. This paper will examine the limits of photographic redress when black subjects are still grappling with the traumatic after effects of genocide.

Kimberly Juanita Brown is the Elizabeth C. Small Associate Professor of English and Africana Studies and Chair of Gender Studies at Mount Holyoke College. Her research engages the site of the visual as a way to negotiate the parameters of race, gender, and belonging. Her book, *The Repeating Body: Slavery's Visual Resonance in the Contemporary* (Duke University Press) examines slavery's profound ocular construction, the presence and absence of seeing in relation to the plantation space and the women represented there. She is currently at work on her second book, tentatively titled "Mortevivum: Photography and the Politics of the Visual." This project examines images of the dead in *The New York Times* in 1994 from four overlapping geographies: South Africa, Rwanda, Sudan, and Haiti. Brown is the founder and convener of the Dark Room: Race and Visual Culture Studies Seminar. The Dark Room is a working group of women of color whose work gathers at the intersection of critical race theory and visual culture studies.

Alice Ming Wai Jim

Looking for Sines

My presentation is a preliminary theoretical grappling with a set of relations that constitute what I will call "trying angles"—perspectives that have long been in existence, difficult to reconcile, and as recent scholarship bemoans, stalwartly in need of undoing or at least a re-rigging. I am talking about triangles, specifically the ways in which classical models, such as the mercantilist Triangle Slave Trade, converge with theoretical triangulated formulations that seek to ultimately move away from dyads, or binaries, that instigated the material conditions of that which newer formulations seek to complicate though often recuperating the same elements of the original—sines, angles—that are not "right" (alt or perpendicular) but *Slanting I, Imagining We*—I find Larissa Lai's title (2014) useful here too. In trigonometry, the sine formula helps to find the unknown angle and thus solving the triangle. But that is only if the length of the sides of said triangle—if in fact it is indeed a triangle—is known, which is to say, there are trying angles that make it difficult to look for sines, as in *sine qua non*, without which, is not possible—because

they are simply not triangles. My input is decidedly exploratory while at the same time with a purpose to reflect on the impact of these trying angles on relational futurities between Indigenous, marginalized, and ally groups in relation to what this workshop considers as “reparative frames.” The three trying angles which I want to explore together are: Stuart Hall’s 1994 W.E.B. Du Bois Lectures at Harvard, published as *The Fateful Triangle: Race, Ethnicity, Nation* in 2017; Iyko Day’s triangulation of Native, settler, and alien categorizations in *Alien Capital: Asian Racialization and the Logic of Settler Colonial Capitalism* (2016); and Quynh Nhu Le’s *Unsettled Solidarities: Asian and Indigenous Cross-Representations in the Americas* (2019), which engages in a distinct split between white settler and racialized categorizations to complicate the asymmetrical relations within the latter that span the spectrum from complicity to coalition as well as demand attention to distinct histories of BIPOC communities in relation to dispossession and land.

Alice Ming Wai Jim is Professor of Contemporary Art History and Concordia University Research Chair in Ethnocultural Art Histories. She is co-editor-in-chief of the international journal *Asian Diasporic Visual Cultures and the Americas*. Her research on diasporic art in Canada and contemporary Asian art has generated new dialogues within and between ethnocultural and global art histories, media arts, and critical curatorial studies. In June 2019, Jim co-convoked “GAX 2019 Tiohtiá:ke/Montreal: Asian Indigenous Relations in Contemporary Art,” at Concordia University in partnership with the Asian/Pacific/American Institute at NYU’s Global Asia/Pacific Art Exchange (GAX) Network. GAX 2019 was a series of working group sessions and a public conference, panels, and exhibitions, that brought together international and local artists, curators, and scholars to exchange knowledge about relational approaches to Indigenous and Asian diasporic contemporary art. www.ethnoculturalarts.com.

Hulleah Tsinhnahjinnie

Take It Down.

Early Days was one of four bronze statues that comprised the Pioneer Monument, an 820-ton piece that celebrates the colonization of California. The San Francisco Native Community endured a lengthy battle to remove the offending statue. This paper provides a brief visual history of the Intertribal Native American community in San Francisco, the efforts involved in the removal and the visual reclaiming that followed.

Hulleah J. Tsinhnahjinnie was born into the Bear Clan of the Taskigi (Seminole) Nation, and born for the Tsinajinnie Clan of the Diné (Navajo) Nation. Tsinhnahjinnie is a Professor in the Native American Studies Department and Director of the C.N. Gorman Museum at University of California Davis, Tsinhnahjinnie's early artistic training focused on painting, photography and metal arts, later expanding to digital photography and video. Tsinhnahjinnie has been a recipient of the Eiteljorg Fellowship for Native American Fine Art, a Chancellor's Fellowship at the University of California Irvine, and a Rockefeller artist in residence at the University of California Davis. She has exhibited and presented nationally and internationally, and serves as a board member with the Native American Arts Studies Association, the Native American Advisory Board for the De Young Museum, San Francisco, and the World Art Journal Advisory Board, University of East Anglia, Norwich, UK.

David L. Eng

Absolute Apology, Absolute Forgiveness

This presentation comes from my forthcoming book, *Reparations and the Human*, which explores the history of reparations in Cold War Asia, beginning with New World discovery and indigenous dispossession and concluding with the biopolitical aftermath of atomic destruction in Hiroshima and Nagasaki. Reparation is a key term in political theory, but it is also a central concept in psychoanalysis, in particular object relations, yet the two are rarely discussed in relation to one another. “Reparations and the Human” examines how political and psychic genealogies of reparation can supplement one another in conceptions of the human and human rights after genocide and nuclear holocaust.

This presentation will focus on the afterword to my book, “Absolute Apology, Absolute Forgiveness,” which investigates the history of uranium mining and “Little Boy,” the atomic bomb detonated by the U.S. military over Hiroshima on August 6, 1945. Much of the world’s uranium supply is mined from indigenous lands, and the uranium for Little Boy, too, came in part from the lands of the Sahtu Dene, indigenous people in Great Bear Lake, Canada. Ignorant at the time of how their mining efforts would be applied and the destination of the ore, the Sahtu Dene nonetheless felt implicated once they learned of Hiroshima’s fate. In response to the disaster, they sent a delegation to Hiroshima to apologize. I will discuss the Sahtu Dene’s response to the atomic bombing in order to extend Jacques Derrida’s notion of “absolute forgiveness” and to develop a corollary concept: “absolute apology.”

David L. Eng is Richard L. Fisher Professor of English at the University of Pennsylvania, where he is also Professor in the Program in Asian American Studies, the Program in Comparative Literature & Literary Theory, and the Program in Gender, Sexuality & Women’s Studies. Eng is author of three monographs, the most recent of which is *Racial Melancholia, Racial Dissociation: On the Social and Psychic Lives of Asian Americans* (co-authored with Shinhee Han, Duke, 2019). In addition, he is editor of six collections and special issues, including a forthcoming volume of the journal *Social Text*, co-edited with Jasbir K. Puar, “Left of Queer.” His current book project, “Reparations and the Human,” investigates the relationship between political and psychic genealogies of reparation in Cold War Asia.

Repair and/as Social Justice

Eve Tuck

X-Marks as Holding Future Possibilities for Repair: The Alaska Native Claims Settlement Act

In this paper, I revisit earlier work on Aleut Internment during WWII and the Alaska Native Claims Settlement Act to understand how the same acts of apology or agreement can be simultaneously insufficient while also holding future possibilities for repair. This framing encourages a generous reading of signatures onto flawed recognition policies and treaties by our ancestors, by imaging how these acts were acts of Indigenous futurity rather than settler enclosure.

Eve Tuck is Associate Professor of Critical Race and Indigenous Studies at the Ontario Institute for Studies in Education (OISE), University of Toronto. She was named Canada Research Chair of Indigenous Methodologies with Youth and Communities in 2017. She is a William T Grant Scholar (2015-2020) and was a Ford Foundation Postdoctoral Fellow (2011-2012). Tuck is the

author of two recent books, *Urban Youth and School Pushout* (Routledge, 2012) and *Place in Research* (co-written with Marcia McKenzie, Routledge, 2015). She has also co-edited two books, including *Youth Resistance Research and Theories of Change* (co-edited with K. Wayne Yang, Routledge, 2014), and *Land Education* (co-edited with Kate McCoy and Marcia McKenzie, Routledge, 2016). Tuck is the author of more than 20 peer reviewed articles, and is co-editor with K. Wayne Yang of a new book series with Routledge, titled *Indigenous and Decolonizing Studies in Education*. Tuck is Unangax and is an enrolled member of the Aleut Community of St. Paul Island, Alaska

Amy Lonetree

Ho-Chunk Portraits and Tourist Images: The Reparative Potential of Visual Archives

My paper considers the reparative potential of visual archives through an analysis of photographs and film imagery from two collections of Ho-Chunk people currently housed at the Wisconsin Historical Society: The Charles Van Schaick Collection and the H.H. Bennett Family Collection. Both collections include visual materials that document, represent, and convey a deep history of Ho-Chunk resilience and survival, along with the ongoing legacies of settler colonialism. This paper will explore what a reparative process or methodology of repatriating knowledge of these images to descendent communities would look like through an analysis of my own engagement with family images in the visual archive.

Amy Lonetree (Ho-Chunk) is an Associate Professor of History at the University of California, Santa Cruz. She received her Ph.D. in Ethnic Studies from the University of California, Berkeley, and her scholarly research focuses on Indigenous history, visual culture studies, and museum studies. Her publications include, *Decolonizing Museums: Representing Native America in National and Tribal Museums* (2012); a co-edited book with Amanda J. Cobb, *The National Museum of the American Indian: Critical Conversations* (2008); and a co-authored volume, *People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942* (2011).

Julia Emberley

“Mis-reading,” Violence and Reparative Techniques in Visual and Textual Indigenous Storytelling

In this paper I discuss several examples where the “mis-reading” of Indigenous languages and knowledges resulted in violence against their sovereignty on Turtle Island (North America). The massacre at Wounded Knee (1890) is a well-known historical event where the American “mis-reading” of the Ghost Dance legitimated military aggression against the Lakota Sioux. The other examples I discuss draw on events, some fictional, some not, where mis-readings of Anishinaabe, Cree, and other Indigenous languages and knowledges, could mean the difference between life and death. Paying attention to the critical scholarship of Tomson Highway (Cree), the Mohawk scholar Deborah Doxtator, Thomas King (Cherokee/Greek), and the Ojibway/German novelist Louise Erdrich, I discuss how their work intervenes in the problem of “mis-reading” and violence by creating reparative techniques, in visual and textual forms, that alter the balance of power.

Professor Julia Emberley is the author of the following monographs: *Thresholds of Difference:*

Feminist Theory, Native Women's Writings, and Postcolonial Theory; The Cultural Politics of Fur; Defamiliarizing the Aboriginal: Decolonization and Cultural Practices in Canada and most recently, *The Testimonial Uncanny: Indigenous Storytelling, Knowledge and Reparative Practices*. She has published many articles on topics related to Indigenous cultural politics, colonial photography and film, the history of English cultural imperialism, colonial and Indigenous fashion, and Indigenous literatures, performances and visual arts. Julia Emberley is a Fellow of the Royal Society of Canada.

Nataleah Hunter-Young

On Digital Black Death: Abstraction and Future Archives

The contemporary social media police brutality video exists—and proliferates—within a visual field primed by a legacy of mediated anti-Black brutality. These images, for many, conjure immediate connections to lynching photography which documented, with reverence, white American racial terrorism through the late 19th and early 20th centuries. What remains of these images—once sold and circulated between kin as celebratory trophies of white conquest over the Black body—makes up an archive from which the public has and will come to witness and reckon with this history. As a result, these images have also led to several artistic abstractions that have further influenced the way these lives, and this history, are honoured, marked, memorialized, conjured and remembered. This paper explores how the archive of lynching photography has been used, and the lessons it has yielded, as a means to consider how the unbridled online archive of social media police brutality videos presently in-development will be cached and reopened for future use. Arguing against the neutrality of these abstractions, this paper considers how today's traumatic social media videos are already being reanimated by both gallery-based and pop culture artists asking what knowledge we may extend from these works in order to forecast forthcoming engagements and pinpoint what we might now seek to interrupt.

Nataleah Hunter-Young is a film programmer and PhD candidate in Communication and Culture at Ryerson and York Universities. She has supported festival programming for the Toronto International Film Festival, the Hot Docs Canadian International Documentary Festival, and the Durban International Film Festival in South Africa. Nataleah's doctoral research explores late representations of mediated police brutality in contemporary art and in 2019 she became a Pierre Elliott Trudeau Foundation Scholar and a Joseph-Armand Bombardier CGS Doctoral Award recipient. She holds a Master of Social Work degree from Ryerson University, and has recently written for Xtra, Canadian Art Magazine, the Gardiner Museum, and issue 58 of PUBLIC: Arts | Culture | Ideas for which she also served as co-editor. She was born and raised in community.

Museums, Memory, and Reparative Practices

Dylan Robinson

Museological Incarceration and the Reactivation of Indigenous Listening Kinship

In museums across the globe, glass vitrines display to the public Indigenous belongings commonly called objects and artifacts. For Indigenous viewers, the experience of such displays is often traumatic because the very objects that are not objects at all; they are living beings, ancestors and kin. They are cared for as loved ones, and the work that they do is treated with great respect. While repatriation of such beings requires Indigenous people to satisfy the terms of settler institutions, Indigenous artists have with increasing frequency chosen to reorient the terms of repatriation toward forms of reconnection with ancestors. Tahltan artist Peter Morin is one

such artist who has over the course of his career dedicated himself to a reparative practice of visiting, singing to, and speaking with such beings incarcerated in museums. In this talk, I consider Morin's 2019 multimedia work *NDN Love Songs* that seeks 1) to re-activate kinship intimacy with drums in the Royal British Columbia Museum through his process of visiting with them, and 2) to affirm this intimacy for Indigenous listeners who witness the result of Morin's visiting work in a gallery setting. *NDN Love Songs* consists of seven "video portraits" that show Morin interacting with the drums through touch, breath and song. These videos additionally act as "scores" that musicians are invited to respond to. I ask to what extent we might hear these musician's responses as reparative actions that provide an opportunity for Indigenous listeners to feel re-connection, in spite of the continued incarceration of Indigenous life in general, and of those drums within the Royal BC Museum collection in particular. I am interested in the capacity of this work to foster forms of reparative listening across Indigenous nation-specific epistememes—for Morin as a Tahltan artist in relation with drums from Indigenous nations other than his own; for non-Indigenous musicians in their responses to the drums; and for Indigenous listeners from various backgrounds.

Dylan Robinson is a xwélméxw artist and scholar (Stó:lō/Skwah) who holds the Canada Research Chair in Indigenous Arts at Queen's University. His research has focused on the sensory history of Indian Residential Schools, Indigenous public art, and Indigenous and settler colonial forms of listening. He is an avid Halq'emeylem language learner - éy kws hákw'elestset te s'í:wes te siyolexwálh. Robinson's previous publications include the co-edited volumes *Music and Modernity Among Indigenous Peoples of North America* (Wesleyan UP, 2018) *Arts of Engagement: Taking Aesthetic Action in and Beyond the Truth and Reconciliation Commission of Canada* (Wilfrid Laurier University Press, 2016) and *Opera Indigene* (Routledge, 2011). His book *Hungry Listening*, is forthcoming in early 2020 as part of the Indigenous Americas series with University of Minnesota Press.

Candice Hopkins

Title and abstract to come

Most recently co-curator for SITE Santa Fe's 2018 Sitelines Biennial and the Canadian Pavilion for the 2019 Venice Biennial, Candice Hopkins has developed major international exhibitions, including *Sakahàn: International Indigenous Art* (2013), National Gallery of Canada, *Close Encounters: The Next 500 Years* (2011), Plug In ICA, and, dOCUMENTA 14 in Kassel and Athens (2017). She has been published widely and lectured internationally and is the recipient of the 2015 Hnatyshyn Foundation Award for Curatorial Excellence in Contemporary Art. Originally from Whitehorse, Yukon, Hopkins is a citizen of Carcross/Tagish First Nation.

Dot Tuer

Beyond Mourning: Visual Practices of Reparation in Ayacucho, Peru.

This paper examines exhibition practices in two memory spaces in Peru – an Indigenous community-based museum of memory and sanctuary in the highland region of Ayacucho and the state-sponsored Lugar de Memoria (LUM) in the coastal city of Lima - to consider what can constitute a process of reparation in a national context where the state is actively seeking to shape the recent history of internal conflict engendered by the guerilla movement of the Shining Path (active 1980-2000 and still designated a terrorist organization) as a necessary though

regrettable abuse of power against ‘terrorists,’ the vast majority of whom were Indigenous peoples from the highlands. Drawing on Isaias Rojas-Perez’s recent work on remembrance in Peru, *Mourning Remains, State Atrocity, Exhumations, and Governing the Disappeared in Peru’s Postwar Andes* (2017) and the anti-colonial theory of Bolivian activist and writer Silvia Regina Cusicanqui, *Sociología de la imagen: Miradas ch’ixi desde la historia andina* (2017), I suggest how interventions in the visual register by highland Quechua communities to tell their stories of Peru’s internal conflict extend past mourning to encompass a reparative frame that unsettles the state’s narrative of a terrorist violence severed from lived histories of colonial oppression. In so doing, I argue that these testimonial practices, which are embedded in Indigenous artisan traditions, community-generated exhibition display, and land-based remembrance, attest to the imperative for the history of Peru’s internal conflict to be acknowledged as an Indigenous genocide, if colonial and state violence is not to continue to haunt Latin America in the guise of governmentality, as is happening at present in Bolivia.

Dot Tuer is a writer, curator, and Professor of Art History and Humanities at OCAD University. She has published extensively on Canadian and Latin American art, with a focus on exploring the intersection of colonial legacies, cultural memory, and visual storytelling. She also writes on the history of and community engagement with hybrid cultural and spiritual practices in the Guaraní territories of north-east Argentina (Corrientes & Misiones). She is the author of *Mining the Media Archive* (2005) and more than one hundred museum catalogue, anthologized, and journal essays. She has also curated numerous exhibitions, including a retrospective of Mexican artists Frida Kahlo and Diego Rivera, *Frida and Diego: Passion, Politics, and Painting*, at the Art Gallery of Ontario (2012-13). Her recent publications on cultural memory and witnessing, “Ghostly Traces and Memories of Passage: The Journey to the Atacama Desert and the Ritual of Return” (2019) and “Traces and Erasures: Documenting the Rosario Space of Memory” (2017), are posted at <https://ocad.academia.edu/DotTuer>

Affect and Reparations

Charmaine Nelson

Running Together: Examining Allyship in late Eighteenth- and early Nineteenth-Century Slave Escape in Canada

Found throughout the Transatlantic World, fugitive slave advertisements demonstrate the ubiquity of African resistance to slavery. Besides noting things like names, accents, language, and skills, fugitive notices frequently recounted the dress (hairstyles, adornment, clothing etc.), branding, scarification, mannerisms, physical habits, and even the gestures and expressions of runaways. But since such notices frequently documented how the enslaved often escaped alongside other unfree and free people, they also mapped the processes and practices of allyship built within and across differences of sex, race, ethnicity, and class. While group escapes entailed considerable risk for all, they also demonstrate the willingness of white allies (often apprentices, indentured servants or criminals) to take on greater risks (if sometimes only initially) in order to aid enslaved people in their escapes. But while the aid of some whites was surely offered altruistically, for others, the obvious distress of enslaved people on the run was a means to exploit an already imperiled population. A recuperation of histories of white settlers as both slave owners and interested and disinterested allies, allows for a more complex understanding of

Canadian slavery and what repair and reconciliation entails for Indigenous and black descendants of enslaved peoples.

Charmaine A. Nelson is a Professor of Art History at McGill University. She has made groundbreaking contributions to the fields of the Visual Culture of Slavery, Race and Representation, and Black Canadian Studies. Nelson has published seven books including *The Color of Stone: Sculpting the Black Female Subject in Nineteenth-Century America* (2007), *Slavery, Geography, and Empire in Nineteenth-Century Marine Landscapes of Montreal and Jamaica* (2016), and *Towards an African Canadian Art History: Art, Memory, and Resistance* (2018). Nelson is also actively engaged with lay audiences through her media work including CBC, BBC One, and PBS. She blogs for the *Huffington Post Canada* and writes for *The Walrus*. Most recently, she was the William Lyon Mackenzie King Visiting Professor of Canadian Studies at Harvard University (2017-2018).

Susan Best

Repair and the irreparable in contemporary Australian Aboriginal art

This paper considers the representation of trauma in Australian Indigenous art, focusing in particular on contemporary art that directly or indirectly addresses Australia's shameful colonial histories. I analyse contemporary art that moves beyond the familiar repertoire of postmodern political art, which dominated identity politics art of the 1970s, 1980s and 1990s. That language is effective for the registration of anger, but less effective in conveying the damage caused by annihilating narratives about race and historical atrocities such as massacres. I consider how the work of Brisbane-based Indigenous artists Judy Watson and Robert Andrew occupies the ambivalent space of reparative aesthetics articulated by queer theorist Eve Kosofsky Sedgwick. Sedgwick frames the reparative position as one that can hold in tension both negative and positive feelings. In contrast, the work of artists, such as Gordon Bennett and Vernon Ah Kee, underscores the irreparable and the deep marks of trauma. The paper considers how these different strategies memorialise traumatic experiences that normally escape capture.

Bio: Susan Best is Professor of Art Theory at Queensland College of Art, Griffith University. She is a fellow of the Australian Academy of the Humanities. She is the author of *Visualizing Feeling: Affect and the Feminine Avant-garde* (2011), which won the Australian and New Zealand Art Association prize for best book in 2012. Her most recent book *Reparative Aesthetics: Witnessing and Contemporary Art Photography* (2016), was joint winner of the Australian and New Zealand Art Association prize for best book

Sharon Sliwinski

The Art of Reparation: Kent Monkman's *Casualties of Modernity*

As Eve Sedgwick once memorably put it, engaging closely with Melanie Klein's work is a bit like venturing into a Warner Bros. cartoon. In the Klein's view, our psychic life is animated by destructive impulses and populated with hacked-off bits of people. But given the brutalism of our current political terrain, perhaps Looney Tunes is exactly what we need. My paper uses Klein's work to develop a psychosocial critique, in particular by extending her thoughts about the work of reparation. For Klein, mental health involves the ability to recognise our destructive impulses towards those we love, and a willingness to repair the damage that we may have caused. Clinicians after Klein elaborated this concept to develop a theory of artistic creation that is

driven by the fantasy of repairing a loved object. Enter Kent Monkman, and in particular his 2015 work, *Casualties of Modernity*, in which the celebrity-humanitarian figure, Miss Chief Eagle Testickle, tours a hospital facility specializing in the treatment of conditions afflicting Modern and Contemporary Art. In this work among others, Monkman offers us a dynamic model of political reparation – not only by reframing the violence of settler colonialism, but perhaps more significantly, by performing a version of the emotional dynamics required for genuine social transformation.

Sharon Sliwinski is a professor of Information & Media Studies at Western University. Her interdisciplinary work bridges the fields of visual culture, political theory, and the life of the mind. She has contributed broadly to the field of photography studies, including the award-winning book *Human Rights in Camera* (2011) and a co-edited volume, *Photography and the Optical Unconscious* (2017). Her most recent project investigates the political dimensions of the imaginary realm, which is represented in *Dreaming Dark Times* (2017) and [The Museum of Dreams](#). In 2017, Sliwinski was elected to the Royal Society of Canada's College of New Scholars, Artists and Scientists.

Nishant Shahani

“Something Like a Whole”: Reparative Reading and Trans-Genre Form

In my presentation, I respond to the conference proposal’s provocation to think through the relationship between visual aesthetic forms and reparative practices in relation to “trans-genres.” While the intimate relation between transsexual emergence and genre forms such as the biography or memoir was first referenced by Sandy Stone in *The Empire Strikes Back*, my essay broadens the category to reference formal representations of transnationalism in visual culture. My purpose is two-fold: theorizing “trans-genre” allows me to grapple with the proposal’s question of how reparation might be imagined beyond the nation-state in the context of global capitalism; but it also enables a consideration of the relation between trans politics and global racial capitalism: a crucial critical endeavor in queer studies if reparative reading practices are to perform Eve Sedgwick’s call to repair “murderous part-objects into something like a whole.”

To ground these theoretical investments, my presentation reads *Sense8* (2015), a text that mines the dual logics of “trans-genre,” not simply on account of its trans creators and central character, but also its conceptual and formal imperatives. Rather than reading *Sense8* as a text that either instantiates or obviates reparative practice, my focus is on its visual generic conventions that attempt to map transnationalism—its polyphonic narrative structure that organizes “part objects” in accordance with globalization’s fragmented logics of spatial and temporal transgression; its aerial view perspectives of urban landscapes across the globe that both register and obfuscate difference. Departing from critical opinion that reads these aesthetics as a queer kind of sensorial archive, I propose a (reparative?) critique of trans-genre that might enable a more deeply situated articulation of “part objects” into “something like a whole”—a form of reading and looking that thinks *through* rather than gazes *over* geopolitical difference.

Nishant Shahani is Associate Professor in Women’s, Gender, and Sexuality Studies and the Department of English at Washington State University. His teaching and research interests focus on LGBT Studies, queer theory, AIDS historiographies, and transnational sexualities. His first monograph was *Queer Retrosexualities: The Politics of Reparative Return*, published in 2013.

He is co-editor of *AIDS and the Distribution of Crises* (forthcoming in 2019 from Duke University Press). He is currently working on his second monograph tentatively titled *Pink Revolutions: Queer Triangles in Contemporary India* on the connections between queer politics in India with globalization and the emergence of Hindu fundamentalism. He has published articles in venues such as *GLQ*, *Modern Fiction Studies*, *Genders*, *Postcolonial Studies*, *Journal of Popular Culture*, *South Asia Multidisciplinary Academic Journal*, and *QED: A Journal of LGBTQ World Making*.